

MUSICA OXONIENSIS.

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A  
COLLECTION  
OF  
SONGS:  
FOR  
One and Two Voices,  
WITH THE  
THOROUGH-BASS.

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Publish'd by *Francis Smith*, and *Peter de Walpergen* Letter-  
Founder, by whom 'twas Cut on Steel, and Cast,  
by the Directions of the former.

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OXFORD:

Printed by *Leon. Lichfield*, for the Undertakers: And are to be  
Sold by the Widow *Howell*, 1698.

*Mus. 2. c. 7.*

AMERICAN ORGANOGRAPHY

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Published by James Swanwick and Thomas Waples, Letter-  
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OF FORD  
And by James Swanwick, for the Undertakers: And are to be  
Sold by the Widow Hewell, 1898.



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TO THE

*Much Honoured and Ingenious*

Thomas Hinxman, Esq.

OF

TRINITY-COLLEGE in OXFORD.

SIR,

THE following Sheets, being the first of this Kind that have been Publish'd, We make bold to Recommend them to the World, by prefixing your Name to them: And we are satisfy'd, that however our Performance be Approv'd of, every Body will Applaud our Choice of a Patron. 'Tis under your Protection therefore that they venture abroad, and 'tis from your Approbation that they hope to meet with a kind Reception: For *Musick* can never be better Recommended, than by your Judgment, unless you please to add your excellent Performance. But 'tis neither our Talent, nor Design to aim at Complements, our only Meaning is, to Honour this Specimen with your Name; and 'tis upon that Presumption that we hope to meet with either Encouragement, or at least Excuse from the rest of the World, if we are but so happy as to have it from You.

SIR,

*Your most Obligated, and*

*Most Humble Servants,*

F. SMITH, and P. de WALPERGEN.

TO ALL

# Lovers of Musick.

**T**HE Character wherein all our Musick has been as yet Printed, not being Comparable to that which is generally Written; I have been induced to consider of a new way, how any Musick may be Printed, so as to be more Convenient, and more Beautiful than any yet Publish'd, if not equal to any in Manuscript. Whether the Effect has answer'd the Design, I leave to the Censure of those, who will, without Prejudice, compare this Specimen with any Printed Musick; and I doubt not, but the Neatness of the Character, the Regularity and Evenness of the Lines, the natural Division of the several Syllables to their proper Notes, &c. will easily be seen; and the great Expence and Trouble, I have hitherto been at, be in some measure Rewarded by a candid Reception and Encouragement.

I intend not, by what has been said, any Encomiums of my own Industry, any more than of the Science of Musick it self; since as this needs none, so I should be glad, for the publick Good, to be exceeded in the other.

The Musick is Compos'd by Good Masters, and several Songs by the same Hands and Others, may be procur'd and Monthly Publish'd, if the Work meets with Encouragement.

Be pleas'd to take Notice, That the Binding of the Tails of the Notes, does not make them belong to One Syllable, except there be either a Tie over the Heads of those Notes, or a Division in the Syllable: and that this Character, or Mark, ♮ (which is used by the Italian Masters, and is call'd a Natural,) is intended so as to restore the Note following to its natural and true sound; as for Instance,



If any Person has a valuable Collection of Musick, and is willing to have it Printed with this Character, if it be sent to our Printer, it shall be Carefully and Correctly done.



*When Charming Teraminta* A SONG in Two Parts,  
Set by Mr. John Weldon.



Hen charming Tera-minta Si - - -

Hen charming Te-ra - - minta Si - - - ngs, When charming

ngs, Ev'ry new Air, ev'ry new

Te - ra - min - ta Si - - - ngs, Ev'ry new Ai - -

Air, new Pa - sion brings; Ev'ry new Air, ev'ry new Air, new Pa - - sion brings:

- r, new Pa - sion brings; Ev'ry new Air, new Air, new Air, new Pa - - sion brings.

And now - - - I Fear; Now I Tri - - -

Now I Re - solve, Now I Tri - - - - - umph.

## When Charming Teraminta, &amp;c.

umph, now, now Des - pair.: Now I Tri - - - - - umph, now  
 now, now, now, now Des-pair: Now I Tri - - - - - umph, now, now, now,

now Des - pair. Her Face at last does all re - move, And my whole  
 now Des - pair. Her Face at last does all re-move, and my whole Breast con-sents to

Breast con - sents to Love, con - sents to Lo - - ve: My whole Breast con-  
 Love, my whole Breast con - sents to Love, my whole Breast con - sents to Love, my

sents to Love, consents to Lo - - - - - ve, con - sents to Love.  
 whole Breast consents, my whole Breast con - sents to Love, con - sents to Love.



The

The tre - - - - - mbling Zephirs rou - - nd her

tre - - - - - mbling Zephirs rou - nd her play, And

play, The tre - -

panting, panting on her Lips wou'd stay. The tre - - - - - mbling Zephirs

- - - - - mbling Zephirs round her play, and panting, panting, panting on her

round her play, rou - - - - - nd her play: Striving with di - vi - - ded Bliss, now wou'd

Lips wou'd fla - - - y, rou - nd her play: Striving with di - vi - - ded Bliss,

*When Charming Teraminta, &c.*

Listen, now wou'd Listen, now wou'd Kifs, now wou'd Kifs, now wou'd  
now wou'd Kifs, now wou'd Kifs, now wou'd Listen, now wou'd Kifs,

Kifs, now, now, now, now, now, now, now wou'd Kifs,  
now wou'd Kifs, now, now, now, now, now, now, now, now, now, now, now wou'd Kifs,

*Slow.*

Till by Her Breath re - puls'd they fly, And in low pleasing Mur - murs dye, And in  
Till by Her Breath re - puls'd they fly, And in low pleasing Murmurs dy - -

low pleasing Mur - murs dye. Nor do I  
- - e, And in low pleasing Murmurs dye.



*When Charming Teraminta, &c.*

ask, that She would give, By some new Note, the Pow'r to Live:

Handwritten musical notation for the first system of 'The Rose Tree'. The notation is on a five-line staff with a treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of a series of eighth notes, starting on a middle C (C4) and ascending stepwise to a G4 (the second line of the staff). The notes are: C4, D4, E4, F4, G4. The system ends with a double bar line.

*I won't ex - pi - - -*

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes several eighth and sixteenth notes, some beamed together, and a few rests. A sharp sign (#) is placed above the staff, indicating the key signature. The piece concludes with a double bar line and a fermata over the final note.

*Slow.*

*I would ex - pi - - - - - ring with the Sound, Dye on the Lips,*

A single staff of handwritten musical notation. The notation includes a variety of note values: eighth notes, quarter notes, and half notes. There are also rests and beams connecting groups of notes. The staff concludes with a double bar line and a repeat sign (two dots).

- - ring with the Sound, wou'd ex - pi - - - ring with the Sound, Dye on the

[illegible]

*Dye on the Lips, that gave the Wound,      Dye on the Lips, that gave the Wound.*

*Lips, Dye on the Lips, Dye on the Lips, the Lips, that gave the Wound.*

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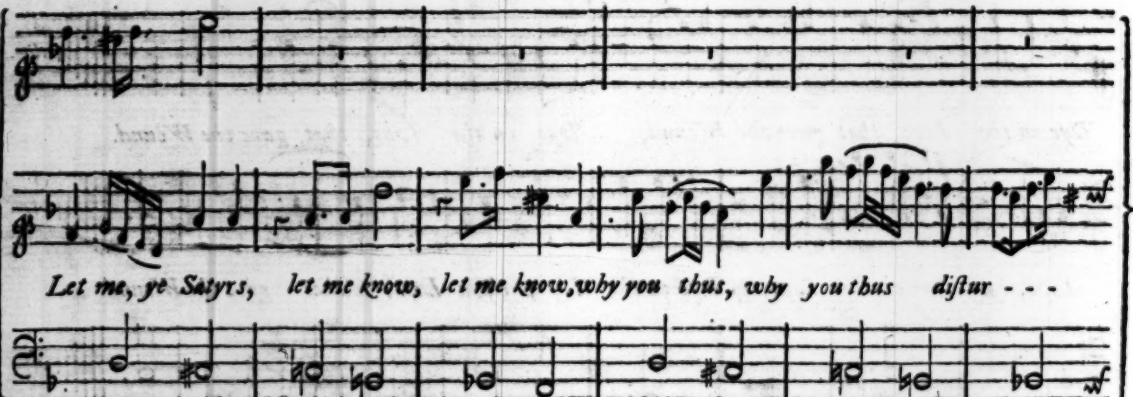
ORPHEUS'S SONG to the Satyrs, in the Mask of ORPHEUS  
and EURIDICE: Perform'd at the Boarding-School at  
Besselsleigh, in October 1697.

*Let me, Ye Satyrs, &c.* Set by Mr. Richard Goodson.

*Slow.*



*Flute.*



*Let me, ye Satyrs, let me know, let me know, why you thus, why you thus distur - -*



*- b my Peace? Let me, ye Satyrs, let me know,*

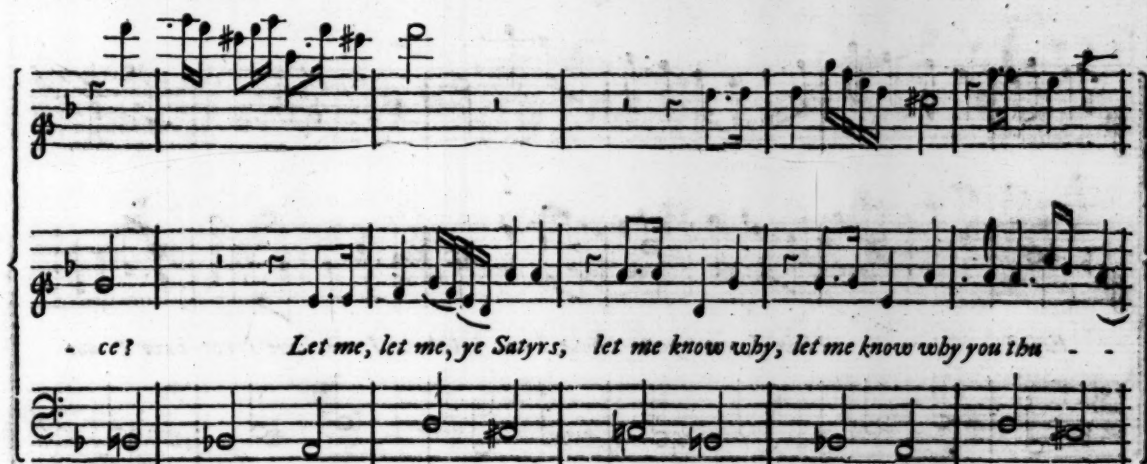


Let me, ye Satyrs, &c.

7



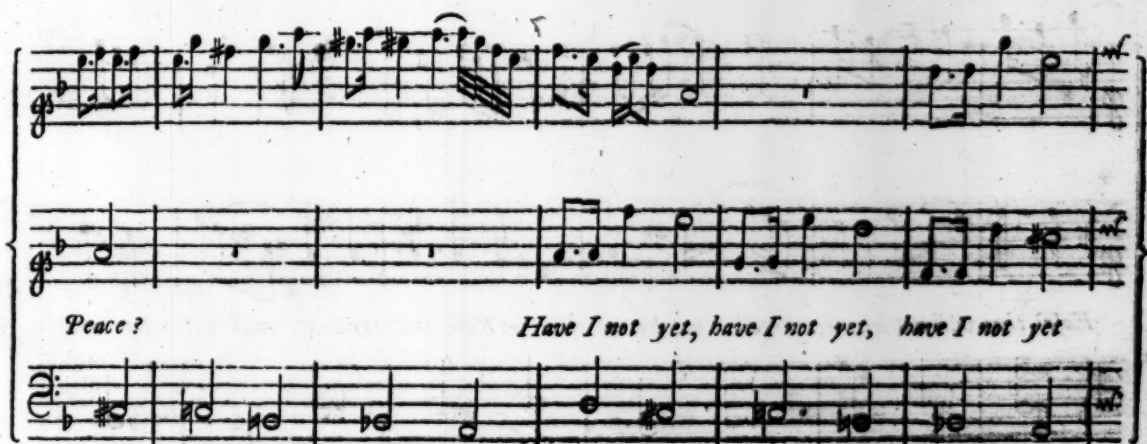
let me know, why you thus, why you thus dis- tur - - b my Pea - - - - -



ce? Let me, let me, ye Satyrs, let me know why, let me know why you thu - -



- s distur - - - - - b my Peace? why you thus distur - - - - - b my



Peace? Have I not yet, have I not yet, have I not yet

## Let me, ye Satyrs, &amp;c.

*Ills enough, have I not yet, have I not yet Ills enough, that will not let me live at*

*Ease? Have I not yet, have I not yet, have I not, have I not, have I not*

*yet, have I not, have I not Ills enough, that will not let me, will not let me live at*

*Ease? that will not let me, will not let me live at Ease? that will not, will not let me*



*Let me, ye Satyrs, &c.*

*live at Ease? Have I not yet, have I not yet, have I not, have I not, have I not yet,*

have I not, have I not Ills enough, that will not let me, will not let me live at Ease? that will not

let me, will not let me live at Ease? that will not, will not let me live at Ease?

From *Shining Courts, &c.* Set by Mr. R. Goodson.  
*Orpheus's SONG to the Woods, in the Mask of Orpheus and Euridice.*

*Rom shi - - - - - ning Courts there's none, none,*

*there's none, none, there's none, none, there's none, no - - - - - ne retreat; or fly - - - - -*

*or fly - - - - - or fly the Glo - - - - - ries of the*

*Great: Except the Wife, except the Wi - - se, and the Unfortunate: Except the Wife,*

*except the Wi - - - se, and the Unfortunate. I,*

*I, O ye Groves, do hum - - - - - bly for, I, O ye*





Groves, *Oye* Groves do hum - - - b - ly, hum - - b - ly *Tue*, To bid the

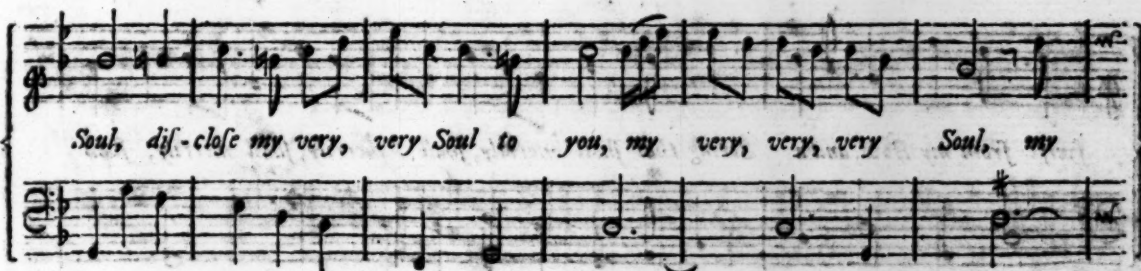


idle, idle, idle, to bid the idle World a - dieu, a - dieu, a - dieu, adieu, a - dieu - - -

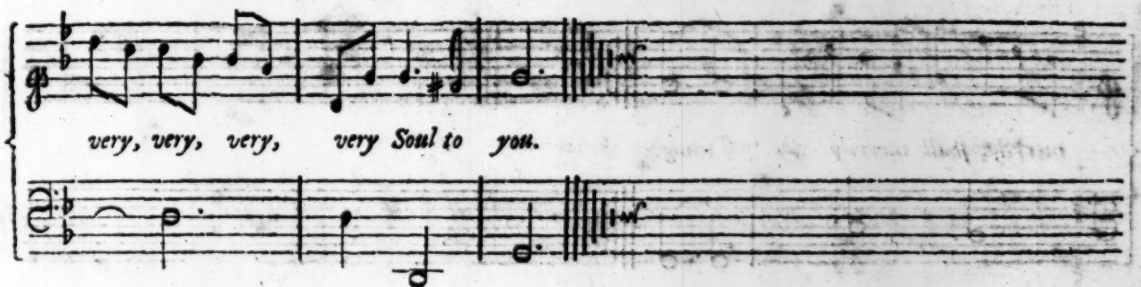
Slow.



- - - - - , to bid the idle World a - dieu; And here dis - close my very



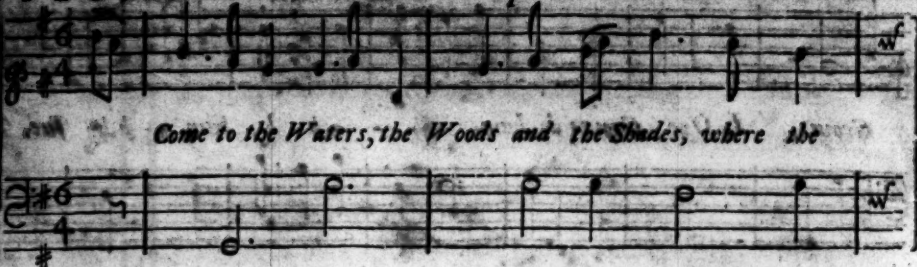
Soul, dis - close my very, very Soul to you, my very, very, very Soul, my



very, very, very, very Soul to you.



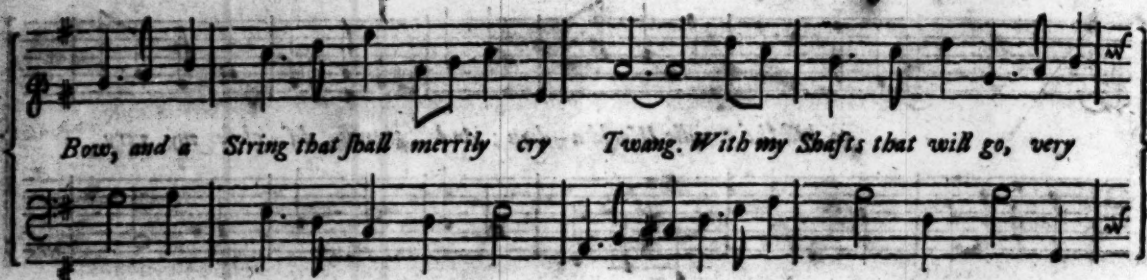
CUPID'S SONG in the Mask of Orpheus and Euridice.



*Come to the Waters, the Woods and the Shades, where the*



*Swains and the Nymphs do all gang: With my Shafts that will go, very swift from my*



*Bow, and a String that shall merrily cry Twang. With my Shafts that will go, very*



*swift from my Bow, and a String that shall merrily, shall merrily, shall merrily, shall*



*merrily, shall merrily cry Twang.*

II.

*An obstinate Swain  
Shall receive twice the Pain,  
And my Shaft shall stick up to the Fang:  
But who e're courts the Fight  
Shall find his Wounds light,  
And a String that shall merrily cry Twang.*





